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grades must require some keen and sensitive discrimination. Doubtless this condition is recognized both by the publishers and the editor, so the text comes forth wearing an enticing look to beguile all classes of pupils. From this condition of affairs arises the desire to over-edit many classics. No point, allusion, quotation, cross-reference, parallelism, literary anecdote, structure, form, or what-not is left in peace: they are all explained to a mere frazzle. Nothing escapes.

The foregoing remarks have been called forth by the book entitled *Selected Poems by Percy Bysshe Shelley*, edited by Professor George Herbert Clarke. We hasten to add that Professor Clarke's errors as an editor do not consist in ineptitude, lack of information, scholarship, or sympathy, but in an overdose of editorial mania. That he is a true Shelleyan the opening paragraph of his introduction is abundant evidence:

"Every life is a symbol as well as a history, a symbol, perhaps it were truer to say, because it is a history. The course of his life moved from the tense yet dark mood of Paracelsus, exultant in denial and challenge, to the high affirmations of April—

'the over-radiant star too mad  
To drink the life springs.'

Had he lived, it is hardly possible that he would have failed to become at last  
'a third

And better-tempered spirit, warned by both.'"

This is all very well, very true, very recondite, and very suggestive, but what in the name of the pedagogical saints is a pupil to do with it? Does it open the storehouse of Shelley's poetry to the youthful mind? Does it serve even as a corridor to the more advanced college student? Certainly such a paragraph will befuddle the beginning reader of Shelley's poetry. Shelley himself would have sneaked off into a corner at such a mystical introduction. Our quotation is not to be used as a gauge for the entire book, nor even for the introduction, yet it seems to show that Professor Clarke's temperament, as well as his language, style, and tone, is much better suited to college students than it is to secondary pupils. Were our view-point the view-point of scholarship—enthusiasm for and sympathy with the author—we could pass many words of commendation on this book. Our view, however, is confined and restricted to the use of the book in high schools. To that purpose it is not adapted.

H. E. COBLENTZ

SOUTH DIVISION HIGH SCHOOL  
MILWAUKEE, WIS.

*Folk Dances and Games.* By CAROLINE CRAWFORD. New York: A. S. Barnes & Co., 1908. Pp. 82. \$1.50.

On looking at the picture by Elsley, in the front of Caroline Crawford's book, *Folk Dances and Games*, it seemed to me I could fairly feel the different degrees of interest and importance each child felt in the tossing of that handkerchief.

Do you remember the keen feeling of uncontrollable lonesomeness which

swept over you when not chosen during a whole game? Or the unexpected thrill of delight in looking behind you to find a handkerchief had really been dropped at your feet? Men and women today who are influencing the educational world recognize the necessity of every child having some form of play, either dancing, sport, or games, brought into its life under the right influence and condition. It is a pleasure to find a book like Miss Crawford's where the author dares to state the dances clearly, with the correct music, and the dances not altered, magnified, or moderated by American influences.

Far too many books are written on this subject by Americans in America, who have not traveled but learn their dances from foreigners in this country of the uneducated class, and many times these foreigners do not come from the part of the country where the dance belongs. By so doing the historic value of the dance is lost—the local and geographical influence, and the real meaning contained in the actions.

"The Meaning of the Dance," as Miss Crawford entitles her preface, holds several good ideas, and is well worth reading carefully. One rejoices at the consecutive index, which takes one from the dances of the north, Finland, Sweden, and Scotland, to the dances of middle Europe, England, Germany, and France, and brings one at the close to Bohemia, where we know the first influence of the south is felt.

We hope she may include in her next book the fascinating dances of Spain, Italy, and Greece. However, these dances seem to be less practical for the present generation.

Among the seven dances from Finland the Harvest dance is almost absolutely accurate, and is a dance any school can use with great advantage; especially if the children make the rakes and sickles in their manual-training classes.

The eleven Swedish dances, all well given, are accurate; "Fox and Geese" is especially well described. It is a remarkably good game for either boys or girls, out of doors or in the gymnasium.

"Gustav Skal" is good, but not as accurately described as "Klapp Dans," which can be used with large groups of young children.

The five Scotch dances are well sketched, and the five English dances can be worked out easily by anyone following Miss Crawford's directions.

Of the four German dances, the French dance, and the six Bohemian dances, the French dance would give the greatest satisfaction to those handling a large number of children; it is simple, rhythmical, and active.

The simple dances, using many children, are what the schools need today, and Miss Crawford's book contains a good combination of simple, complex, single, and group dances.

Miss Crawford deserves the warm thanks of all those interested in the educational side of games and dances.

MARY WOOD HINMAN

UNIVERSITY OF CHICAGO HIGH SCHOOL